

Captain A.W. F. Fuller's Contribution to The Field Museum's Easter Island Collection

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INTRODUCTION

"In Fuller's case, there was never any deviation from his interest in the Pacific" (Force and Force 1971:8)

THIS ARTICLE CONCERNS THE CONTRIBUTION by Captain Alfred Walter Francis (A.W.F.) Fuller to The Field Museum's Easter Island collection. Captain Fuller was an honorary curator at the British Museum, became a Royal Anthropological Institute Fellow in 1910, and had the honor of being named a Patron of The Field Museum in 1958 — a distinction shared at that time with only fourteen other individuals. Although he never entered the Pacific, Fuller amassed more than 7,000 artifacts from many islands including Papua New Guinea, Bismarck Archipelago, Solomons, Australia, Carolines, Marshalls, Palau, Gilberts, Fiji, New Caledonia, Vanuatu, Samoa, New Zealand, Marquesas, and Tahiti.

Having a great interest in Rapa Nui, Fuller also collected 242 artifacts and pieces of material culture from there. Many of these objects are exceptional and are rarely represented in other collections. By being a passionate collector, a meticulous caregiver, and a Victorian man obsessed with provenance, he left detailed records about where, from whom, and when he acquired objects from Rapa Nui. These objects and Fuller's records help us to better understand Rapanui material culture collected during the early to mid 1900s.

THE FIELD MUSEUM OF NATURAL HISTORY AND ITS PACIFIC COLLECTIONS

The Field Museum was incorporated in Chicago, Illinois, on 16 September 1893, with its purpose being the 'accumulation and dissemination of knowledge, and the preservation and exhibition of artifacts illustrating art, archaeology, science, and history.' Originally named The Columbian Museum, it was founded to house the biological and anthropological collections assembled for the World's Columbian Exposition of 1893. These objects form the core of the Museum's collections which have grown through world-wide expeditions, exchange, purchase, and gifts. In 1905, the Museum's name was changed to The Field Museum of Natural History to honor the Museum's first major benefactor, Marshall Field, and to better reflect its focus on the natural sciences. In total, the Museum's curatorial and scientific staff in its four departments (anthropology, botany, geology, zoology) safeguards and investigates more than 23 million objects.

With regard to Pacific anthropology, The Field Museum

counts 90,000¹ objects that represent islands from both Near and Remote Oceania (Green 1991). Most notable are the 14,020 objects collected by Albert Buell Lewis during the Joseph N. Field South Pacific Expedition²; 3,340 pieces of material culture collected during The Field Museum's first expedition to the Pacific under the direction of George Dorsey (Nelson 1991); 5206 objects purchased from H. Voodt in 1909; 3,000 pieces purchased from the Hamburg trading firm J.F.G. Umlauff; including the complete 19th century Māori meeting house Marae Ruatēpupuke II³; and Richard Parkinson's Melanesian collection of 2,778 items (Parkinson 1999).

Current Regenstein Collection Manager Christopher Phillip collected the most recent Polynesian artifacts during his visit to the 7th Marquesan Festivals of Arts (see Phillip 2008). He also worked on creating partnerships between The Field Museum and Pacific island cultures⁴ including drum musicians from the Marquesas⁵. For more information about Pacific Anthropology at the Field Museum, visit www.pacificanthropology.org.

CAPTAIN ALFRED WALTER FRANCIS FULLER

"[Fuller] was the most lovable and admirable of men and I know that I shall never see another like him. I think I shall most remember him for his everlasting pursuit of truth and the prodigious memory in which it was stored away as he found it" (Force and Force 1971: ii).

Captain A. W. F. Fuller (active World War I service in Serbia and Bulgaria) was born in Sussex, England, in 1882. He was the second son of the Reverend Alfred Fuller whose huge personal collection of butterflies, fossils, scientific engravings, and interest in collection (he helped form the Museum of the Chichester Library and Philosophical Society in 1831) stimulated Fuller's interest in geography and antiquarianism. By the age of four, A. W. F. had already started collecting, and when he was 14, his father took him to Steven's Auction Room in London to buy his first object, a club from Fiji.

"Throughout his life the father emerges as a genial companion, encouraging his son's researches and acquisitions, writing the explanatory labels and sometimes bidding at auctions whilst his son distracted potential competitors. Walter acknowledged to [Roland] Force that his collection was based on that of his father (Waterfield 2007:93).

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Interestingly, Fuller himself never traveled to the Pacific, but he was fascinated by its cultural diversity. England had developed a strong presence in the Pacific, especially within Polynesia, through the efforts of explorers, missionaries, traders, and colonizers. It was from their collections that Fuller was able to build his own. Other sources for the Fuller collection included gifts, exchanges, sales in private homes, antique shops and auction homes, and the selling up of the inventories from small provincial museums in England and Scotland. These sources included thirty-five individual collections (Force and Force 1971).

While Captain Fuller came from a good name (Thomas Fuller D.D. was an author and Thomas Fuller M.D. was a physician to Queen Anne), most of the family's inheritance was given to his older brother, leaving A. W. F. with only his small army pension. Regardless, he still found a way to build his collection piece by piece by sometimes pawning his gold watch to pay for an item, then buying the watch back later.

However, there were other collectors in England that were also looking to increase the number of 'curiosities' for their gentleman's cabinets. For example, there were rivals such as Hemming, Ratton, Oldman, Beasley, and Hooper who all benefited from the activities of the British in the Pacific. It would be many of these men that Fuller competed with to buy Rapa Nui material. But some of these men had greater financial means than Fuller as he recalls,

"...Oldman had unlimited means and was able to outbid me for them [artifacts]... He had such a pull being a dealer, he used to bid an enormous lot at sales... Of course, when he wanted to keep a good specimen he just put a few pounds more on the specimen and it cost him nothing. Well, I paid. For me, it was hard cash and it meant missing my dinner for the next six months" (Fuller 1958).

Obviously, Fuller was obsessed with collection. He even cut short his honeymoon with his childhood sweetheart, Estelle Cleverly, to attend Christie's sale of Lord Northesk's effects from Rosehill near Winchester where he bought five Roman coins and a couple of mixed lots of ethnographica at ten shillings each. "I know it was that July because I cut short my honeymoon to get to the sale and that has groused my wife ever since" (Waterfield 2005:94). Luckily for Fuller, Estelle enjoyed collecting Scandinavian wood carvings and Asian art but she always supported A. W. F. and his interests. One can then image what a house would look like filled with the work of two collectors including thousands of artifacts, books, and paintings.

"[The Fullers] had crammed more than sixteen tons of Pacific artifacts into [their] unpretentious residence in a London suburb. A maze of aisles wove among stacks of spears and war clubs and between cabinets and shelves that soared to the ceilings of the dining room, bedrooms, hallways

and parlor. Even the fireplaces and their chimneys were filled with artifacts" (Force 1999:5).

After working and becoming frustrated with the lack of space, staff, and financial status of The British Museum, Fuller looked elsewhere to house his cherished collection. It was through the acquaintance of Henry Percy Edmunds that Fuller met Robert Trier, a contributing member of The Field Museum. Commitment to The Field was further solidified with the help of Roland Force, then Curator of Oceanic Archaeology and Ethnology and later director of The Bishop Museum. The two got to know each other so well that Force was awarded with the last artifact Fuller collected, while The Field Museum was awarded with one of the finest collections of Pacific ethnographic material in the world. Although at least eight different museums in five countries and a number of private individuals expressed interest in acquiring the Fuller collection, on February 23rd, 1958, the contract with The Field Museum was drawn up for a total of 40,000 pounds. This would be paid in a first installment of 5,000 pounds and subsequent payments of 2,000 pounds per year. On July 31st, 1958, a freighter set out from London bound for Chicago. Packed securely in its hold were 71 crates, weighing more than 16 tons, filled with more than 7000 Pacific objects.

Beforehand, Force traveled to England and resided there for six months to sit down, describe, and discuss each of Fuller's artifacts⁶. These conversations were recorded into a machine called a Walkie Record-All. Their 160 hours of commentary were recorded on plastic belts called sonobands which became obsolete only a few years later. Transcripts were made from these recordings by Roland's wife Maryanne and these were used to help publish a catalog entitled *The Fuller Collection of Pacific Artifacts* in 1971. The purpose of this catalog was "to give the collection the prominence it deserves and to pay tribute to the collector" (Force and Force 1971: vii). The sonobands themselves were packed away in a small cardboard box and stored in the archives of The Field Museum for more than forty years.

In 2003, The Field Museum hired The Cutting Corporation⁷ to preserve the Fuller sonobands. They were able to listen to and convert the old analog sonobands recordings into digital .wav formats so they could be preserved and heard again for many generations to come (Maniatis et al. 2006). These new digital formats have been used by two Regenstein Pacific Collection Interns⁸ to create multimedia and audio files, which further highlight who Captain Fuller was and why his collection is so important for Pacific anthropology and The Field Museum (see Good 2008; Radke 2008).

FULLER'S CONNECTIONS TO RAPA NUI

Even though Fuller never visited Rapa Nui, he found many ways to acquire artifacts and material culture. His most trusted source and friend was the Scotch-Englishman Henry Percy Edmunds who managed the Williamson Balfour Com-

pany from 1904 to 1929. At first, Fuller met Edmunds' parents who filed an advertisement looking for anyone who had information about Easter Island after Percy had decided to work for Williamson Balfour.

"His parents could not find out about it [Rapa Nui]; so they inserted an advertisement. I happened to see the advertisement and since I happened to know a little about it I wrote to his mother giving particulars, where it was and all about it and drawings of the idols and stone terraces, etc. not forgetting to mention that if he ever came across anything, there was a known collection in England waiting for it. That is how we struck up an acquaintance. I then got to meet the parents. They sent a typed account of mine to Edmunds, and that set up our acquaintance. We became great friends – the whole family. I used to stay with them on end, and Edmunds used to stay in my fathers house and brought me things when he came to England about every three years" (Fuller 1958).



Figure 1 – FM # 273244, turtle

As the sole representative of both the company and the Chilean government, Edmunds was in a great position to collect, reproduce, trade, and sell Rapanui artifacts.

"Communicating with leading British collectors, such as A. W. F. Fuller, he would have Rapanui searching caves for original [artifacts] while others carved reproductions that Edmunds' mother in England would then sell for him" (Fischer 2005:161).

However, Edmunds did his own searching, as Fuller recalls,

"...this was one of Edmunds' pieces; it is sort of a turtle (Figure 1). It was dug out of a stone house or cave by Percy Edmunds in 1907, he dug it out himself. It was a sort of house, semi-cave, near the big platform" (Fuller 1958).

In turn, Fuller sent many items for trade.

"I only got them [artifacts] by sending out enormous bales of trade goods....I used to send them out old army blankets, they were not worn, but excess of stock – they were in red. They loved the red uniforms of soldiers. I sent them out old clerical suits of my father... Beads, I sent them out. Hundreds of yards of silk ribbon – different colors for the women you see. Gramophones, records, and all sorts of things. I kept Edmunds generally supplied with tobacco, which was in tins" (Fuller 1958).

Edmunds spoke fluent Spanish, but by learning the Rapanui language, he was able to communicate to older Rapanui and convinced some of them to relinquish their esteemed artifacts. For example, in talking with Taro Viejo (Old Taro), aged between 80 and 90 years old, Edmunds acquired a distinctive *moai tangata* made from *Sophora toromiro* in November 1907 which Fuller believed to be made before 1850 (Figure 2). A.W.F. was aware of the uniqueness of this *moai miro* and stated, "... the type of feature is most unusual; the snub nose and slanting eyes are quite out of the ordinary" (Fuller 1958).

Aside from collecting artifacts and running the ranch, another interest for Edmunds was photography, which he took up in 1911 after buying a camera on the mainland. Edmunds developed and printed film himself on Easter Island and a sample of his photos are kept at The Bishop Museum in Honolulu⁹. An interesting photo taken of Edmunds shows him posing in the garden of Sydenham Hill holding onto the same *moai tangata* from Taro Viejo during a visit to Fuller in 1911 (Figure 3).



Figure 2 – FM # 273237, *moai tangata*

Edmunds had contact with another 80 year old Rapanui man by the name of Kilimuti, who also attempted to find *kohau rongorongo* tablets with Routledge (1919: 274). He presented two spectacular artifacts to Edmunds. The first, a well-made obsidian implement (Figure 4) which Kilimuti called a knife, and Fuller (1958) stated it to be “the only one that he knew of.”



Figure 3 – Percy Edmunds in Sydenham Hill in 1911 with the *moai tangata* (Waterfield 2007:100)

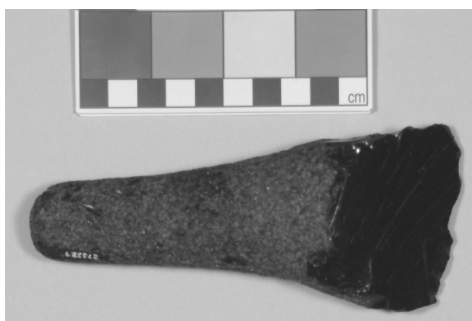


Figure 4 – FM # 273329, obsidian implement

The second was a very unique wood carving (Figure 5) uncommon to most collections. Fuller (1958) described this piece as,

“...a wooden tablet with a nondescript animal’s head at one end and covered over with numerous scribbling of birds, fish, and various designs. In one corner is the rough carving of a double spiral,



Figure 5 – FM # 273242, unique wooden carving

which ... is the only carving of that nature I have met with in Polynesia outside New Zealand.”

With this observation, Fuller makes a connection between the spirals found on this artifact to the Māori *koru* which is the unfurling fern frond believed to symbolize new life, growth, and notions of existence (Barlow 1991). It was an integral symbol in traditional Māori carvings and tattoos (Simmons 1985). Force (1958) was quick to point out that this piece was made from “a heavy brown wood with some pigment rubbed in.” Referring to *kie’a*, Force highlights that not only *moai* (Van Tilburg 1994), people (Arredondo 2003) and petroglyphs (Lee 1992) were embellished with mineral pigments, but also Rapanui artifacts.

Edmunds and Fuller acted as the social butterflies for outside Easter Island connections during the early 1900’s. For instance, after talking with Edmunds, Fuller excited Captain T.A. Joyce about the island and its megalithic remains. In turn, Fuller and Joyce encouraged the Routledge’s to visit Rapa Nui after a journey to Africa.

“Well, they went out because I arranged it after they came back from the Kukuyu country in East Africa and they wrote a very good book on it. They were at a loss to know what to do next you see, and I suggested Easter Island. Especially since I could arrange everything through my friend Edmunds... No one could land without his sanction. And so I did arrange it” (Fuller 1958).

In fact, Katherine Routledge wrote about her arrival to Rapa Nui in 1914 and how she was greeted by Edmunds and invited to his house in Mataverí (Routledge 1919:125). Undoubtedly, Edmunds played a key role during the Routledge’s stay on the island (Van Tilburg 2003; Fischer 2005).

Importantly, it was Edmunds who introduced Fuller to Robert Trier, an associate at The Field Museum. From this introduction, and after meeting Roland Force, Fuller found the staff and institution he was looking for to house and curate his most precious Easter Island collection and Pacific artifacts.

To receive his last batch of items from Edmunds, Fuller asked Lieutenant Cornel H. J. Kelsall to deliver them to England as he was with Edmunds from May 9th to 12th, 1925. Kelsall was making a trip around the world on the luxury

steamer *St. George* and stopped at Rapa Nui before heading to Valparaíso. Fuller received his last installment from Edmunds on the 21st of August 1925.

But Fuller did not exclusively rely on Edmunds and, as an experienced collector, had many other connections and opportunities to buy Rapanui materials. For example, as he bought his first Fijian club at Stevens, he also purchased three notable Rapanui items from this auction house. The first was an impressive *moko* bought for 12 pounds in 1905.



Figure 6 – FM # 273235, *moko*

Fuller was most proud of this acquisition as Beasley, who he was bidding against, was unable to come across another *moko* so fine. Accordingly, this fine specimen is one of only three Rapanui artifacts found on permanent display in the Pacific Spirits Polynesian Exhibit at The Field Museum¹⁰.

The second and third impressive pieces that came from Stevens were *rapa* which Fuller bought on the 13th of June 1929 for 20 pounds a piece.

“Purchased this at Stevens with Beasley, he failed with me on the toss of a coin.... We both saw this one, and so we decided not to bid against each other. We gave a commission to a porter and then tossed for it and I got it. I was so pleased, I think I gave the porter 10 pounds, and then he got me the second one. So I then bought the second separately. These were the two that hung over the fireplace of a farmhouse in Kent” (Fuller 1958).



Figure 7 – FM # 273251, 273254, *rapa*

Another *rapa* was bought from a private house sale in Plymouth for 40 pounds plus tips, while a final *rapa* was acquired from an antique dealer in Victoria.

“[H]e said I had not been to his shop, this was a shop further down.... He said I have a couple little paddles, that I have been keeping for you. I was not excited, I thought African or something. So I paid a few schillings and this is what I got” (Fuller 1958).

While on the north coast of Devonshire for a holiday, Fuller and his mother were in a little place called Woody Bay.

“I remember this captain fellow was talking to my Mother about the collection or something. He said that he had been to Easter Island, a navy sea captain. He said he had a staff, so this is the result. It must have been collected I guess about 1900 or a little later when we were there, and he acquired it about 1870 or 1880” (Fuller 1958).

The result was a very large *ua*, immaculate in form and design (Figure 8). Interestingly, there were 46 ships that called to Rapa Nui between 1870 and 1880 (McCall 1990). Of these, one ship that was under British command was the H.M.S. *Chanticleer*. Captained by Cmdr. Bridges, the *Chanticleer* was a warship that took the ill Father Zumböhm from Hanga Roa to Callao (Fischer 2005). Although tenuous, a possibility exists that Fuller was talking with Cmdr. Bridges in Devonshire and it was the *Chanticleer* that collected this *ua*.



Figure 8 – FM # 273249, *ua*

There were others ways Fuller obtained Rapa Nui items. The most casual was how Fuller (1958) acquired a *mata'a* (FM # 273326A). “A lady found it at a jumble sale and gave it to me. She thought I might like it.” Fuller also bought items from fellow collectors. While in Valparaíso, A. G. Hemming bought a collection of lithic artifacts.

“Hemming mainly liked stone artifacts.... He was at Valparaíso in South America, and on the quay there was a man selling Easter Island stone things and images which he said had just been brought over from a ship that had called there.... The stone things interested him, so he got these here at a very small sum. For the wooden things the man was asking many pounds for, they weren't worth

carrying away... Hemming got rid of his things in two lots, he bought them in 1936 and I got them in 1951” (Fuller 1958).

The acquisition of the Hemming’s collection was the last time Fuller acquired items from Rapa Nui.

EXCEPTIONAL PIECES FROM CAPTAIN A. W. F. FULLER’S EASTER ISLAND COLLECTION

“Some of the Easter Island materials are among the rarest and most outstanding pieces in the Fuller Collection (Force and Force 1971:70).

Although famous for its *moai* and *ahu*, material culture produced during the island’s prehistoric past and contact period demonstrates Rapanui creativity, longevity, and Oceanic continuity. The Field Museum proudly safeguards 402¹¹ objects from Rapa Nui including *moai miro* figures, fertility *tahonga*, *rapa* paddles, *ua* clubs and animal and anthropomorphic wood and stone carvings. Utilitarian items such as stone knives (*hoe*), bone needles (*ivi-tia*), adzes (*toki*), obsidian implements (*mata’a*), fishhooks (*mangai*) of stone (*piko* and *vereverere*) and bone (*ivi*), examples of *tapa* (bark cloth), *tapa* beaters, and fiber works including bags (*kete*) are also represented.



Figure 9 – FM # 273263, banana god.

Sources for this collection included visitors, traders, and collectors. However, the largest contributor of Easter Island material to The Field Museum was Captain Fuller. While previous sections highlighted a few of these pieces and how, when, and where they were acquired by Fuller, the following presents five objects that the author finds exceptional and unique with regards to known Rapanui material culture.

While Fuller believed this piece better resembled a glacial boulder from Switzerland, it is actually a large basalt stone created by one of the island’s many volcanoes. Col-

lected by Edmunds between 1910-11, his informants told him it was a “banana god” which, after harvest, was used by placing it on top of a recently cut banana tree stump. This was to make new shoots sprout around it, which were then replanted to grow into new banana trees.

Although the island’s abundant prehistoric agricultural features show how resourceful and innovated Rapanui were (Stevenson and Haoa 1998; Wozniak 2001), it is rare to find a collected item that was dedicated, either functionally and/or spiritually, to increase crop production. However, Barrau’s (1956) work of subsistence agriculture in New Caledonia described how ‘banana shaped stones’ were placed within tree groves to insure a bountiful banana harvest.

Therefore, this banana god and stump covering technique joins other ingenious features and methods such as mulched soils, veneer surfaces, stacked boulder concentrations, *pu* (steep sided rock depressions), *manavai* (circular rock gardens), and planting circles which increased agricultural production on Rapa Nui’s unpredictable (Hunt and Lipo 2001; Ladefoged et al. 2005) and later degraded island environment (Bahn and Flenley 1992).

Waiting several years for this artifact from the Hemming collection, Fuller (1958) calls this piece an, “...[o]bsidian axe of fine rounded type with original wooden handle and binding, very rare this perfect... The aboriginal binding includes a piece of tapa cloth under cord, a twisted cord, and a wooden peg for tightening.”



Figure 10 – FM # 273320, *mata’a* (spearhead) or plant processor?

Although earlier investigations would classify this as a Type 1 *mata’a* known as a *vero* and used in body-to-body combat (Skinner as cited in Métraux 1940; MAPSE catalog

1999) and presume its main function was warfare (Métraux 1940), later studies call into question the use, classification, and standardization of *mata'a*. In particular, use-wear analysis by Church and Rigney (1994:104 see also Church and Ellis 1996) showed that Type 1 *mata'a*, with rounded 'ace of spade' cutting edges, "predominant use to have been cutting fresh green plants and scraping."

Using experimental data and an artifact "life history" model, Bollt and colleagues (2006) argued that Type 1 *mata'a* were most likely the intended form of *mata'a* by the ancient Rapanui, while other forms represented additional stages in *mata'a* "life history" (Bollt et al. 2006:133). They concur with Church and Rigney (1994) that, due to the sharpness of unmodified rounded edges, they would be the most effective cutting tool assisting in the processing of plants and crops.

Thus, judging by the unmodified 'ace of spade' form of this artifact, along with its sturdy short handle, I suggest this artifact better represents a well-made gardening tool that could help weed agricultural features and scrape vegetable matter.

Calling these "very important pieces," Fuller (1958) collected only two *iuhi* (tattooing needles). Coming from Edmunds, these implements are made from bone and are complete with five to six comb prongs respectively. The other ends of the *iuhi* are edged with two grooves so they could be inserted into and/or tied to a larger rod. (MAPSE catalog 1999). This latter piece was not supplied by Edmunds. FM # 273376 is stained with a black pigment, presumably made from burned *ti* (*Cordyline terminalis*) leaves (Englert 1970), that were used to tattoo Rapanui.



Figure 11 – FM # 273375, 273376, *Iuhi* (tattooing needles).

Edmunds told Fuller about Rapanui who still had tattoos and he became interested. "There was an old woman on the island and she had tattooing. She was very old...she looked at least 200 said Edmunds" (Fuller 1958). Fuller then commented, "I wanted to see her, I wanted a bit of her skin, but Edmunds could not get it" (Fuller *ibid.*). While Ko Uka A'Hey A'Arero was the last Rapanui to have traditional tattoos (MAPSE catalog 1999), Edmunds was probably talking about the *tatû* work of Viriamo which included the head of

an 'ao (ceremonial paddle) or *rapa* on her back (Knoche 1912).

Perhaps one of the most under-represented objects in Rapa Nui collections, the *timo ika* was first collected by Thomson (1891:536) in 1886.



Figure 12 – FM # 273400, *Timo ika* (fetish board).

"Fetish-board, Called *Timoika*. Broad, flat paddle made of whale-bone...This wand is used in working a charm against an enemy. The injured individual while performing a sort of convulsive dance, makes mystic movements with the paddle, meanwhile muttering incantations in a monotonous tone. The result is believed to be the speedy death of the person against whom the fetish is invoked."

Contrary to Thomson, Fedorova (1990:30) stated that instead of seeing the *timo ika* as an object used as a charm for death, the word may better represent "the performers of burial ceremonies" who also use *rapa* to "prepar[e] a dead body for burial in the stone platform, *ahu*, and scaring off evil ghosts."



Figure 13 – FM # 273395. *Honu tora* (turtle shell belt ornament)

Fuller acquired this object from Edmunds between 1909 and 1918. It too is made of a heavy sea mammal bone, presumably whale bone. This piece is smaller than which was collected by Thomson and it does not contain *rongorongo* glyphs on either side like the Smithsonian piece. To my knowledge, this is only the second *timo ika* that exists in known collections.



Figure 14. – FM #273396-9, *Honu tora* (turtle shell belt ornament)

Six interesting items collected by Fuller were turtle shell belt ornaments.

“That [FM # 273395] is a turtle shell ornament called *honu tora*, worn by men over the shoulder, [or] around the waist at a festival called *koro*, in honor of the father” (Fuller 1958).

Along with *moai* Hoa Hakanana‘i‘a, the H. M. S. *Topaze* collected similar turtle shell plates encircled by lengths of bark-cloth; these are now located in The British Museum. Unfortunately, the *tapa* belt pieces for these artifacts were not provided by Edmunds. FM #273395 is a composite piece that is sewn together with modern twine, while FM # 273396-9 still includes tiny holes on their edges so they could be sewn together and presumably linked to a *tapa* belt.

CONCLUSION

“I am merely a custodian of the things [...and] because much of the particulars relating to the individual pieces ... are in my head only, it is a matter of urgency to do what I can with notes etc. towards housing the whole in some suitable place...before I haunt the museum and library” (Waterfield 2007:95).

Although Fuller did not want to ‘haunt the museum and library,’ his priceless artifacts and now his digitized voice can forever be found and heard at The Field Museum of Natural History in Chicago.

Through A. W. F.’s efforts, passionate collection, and meticulous record keeping, we are able to get an idea of how Rapanui material culture was acquired during the Early-to-mid 1900’s. Many of Fuller’s pieces are unique and are rarely represented in other museums and collections. As such, The Field Museum uses all means such as the Regenstein Lab¹² and the newly-built Collection Resource Center¹³ to protect and ensure the survival of Easter Island’s exceptional material culture.

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NOTES

¹<http://sites.google.com/a/fieldmuseum.org/pacific-web/Home/collections--collectors/collections-listing>

²<http://sites.google.com/a/fieldmuseum.org/pacific-web/Home/collections--collectors/a-b-lewis>

³<http://sites.google.com/a/fieldmuseum.org/pacific-web/Home/partnerships/ruatepupuke-ii>

⁴<http://sites.google.com/a/fieldmuseum.org/pacific-web/Home/partnerships>

⁵<http://sites.google.com/a/fieldmuseum.org/pacific-web/Home/partnerships/marquesan-drum>

⁶<http://sites.google.com/a/fieldmuseum.org/pacific-web/Home/collections--collectors/fuller-tapes>

⁷<http://www.cuttingarchives.com>

⁸<http://sites.google.com/a/fieldmuseum.org/pacific-web/Home/learning-about-the-collections/staff/internships>

⁹<http://libweb.hawaii.edu/digicoll/rapanui/edmunds.html>

¹⁰Currently, this piece is on loan to The National Institute of Anthropology and History in Mexico City, Mexico for an upcoming exhibit.

¹¹<http://sites.google.com/a/fieldmuseum.org/pacific-web/Home/collections--collectors/easter-island-collection/spreadsheet-of-easter-island-objects>

¹²<http://sites.google.com/a/fieldmuseum.org/pacific-web/Home/collections-care/regenstein-laboratory>

¹³<http://sites.google.com/a/fieldmuseum.org/pacific-web/Home/collections-care/collections-resource-center>

THE FIELD MUSEUM:

<http://sites.google.com/a/fieldmuseum.org/pacific-web/Home/collections--collectors/easter-island-collection>

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